Pearson BTEC

First teaching from **September 2022**

Pearson BTEC
Tech Award Level 1/2 in

Music Practice

Component 3: Responding to a music brief

L1/2

Sample Assessment Materials

First Teaching September 2022; First Certification Summer 2024

Issue 2

About Pearson

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Task (Part S) **1**

Sample mark grid **15**

Summary of Pearson BTEC Level 1/2 Tech Award in Music Practice Sample Assessment Materials for Component 3: Responding to a music brief Issue 2 changes

Summary of changes made between previous issues and this current issue	Page number
In the first sentence under *Preparatory work for Activity 1* the wording 'and resources, such as vocal stems' was added after 'You should prepare notes'. Under *Activity 1* the wording 'with the resources sourced in preparation for the task' was added to the end of the sentence after the bulleted list.	Page 11

If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html.

Pearson BTEC Level 1/Level 2 Tech Award

Sample assessment material for first teaching September 2022

Supervised hours 23 hours

Paper reference XXXXX/XX

Music Practice

SET TASK: Responding to a Music Brief

You do not need any other materials.

Information

- The total mark for this paper is 60.
- This booklet contains material for the completion of the set task under supervised conditions.
- This booklet is specific to each series and the material must be issued only to learners who have been entered to undertake the task in the relevant series.
- This booklet should be kept securely until the start of the 12-week supervised assessment period timetabled by Pearson, when it will be given to learners to start their research.

Turn over ▶

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Instructions to teachers/tutors and/or invigilators

This booklet is specific to each series and must be issued only to learners who have been entered to take the task in the specified series. This booklet should be kept securely until the start of the 12-week supervised assessment period timetabled by Pearson, when it will be given to learners to start their research for the preparatory work for Activity 1.

The set task should be completed during the 12-week assessment period timetabled by Pearson.

All activities must be completed in the order in which they appear in the booklet.

The set task is a formal external assessment and must be conducted with reference to the instructions in this task booklet and the ***Instructions for Conducting External Assessments (ICEA)*** document. This is to ensure that the supervised period is conducted correctly and that learners have the opportunity to carry out the required activities independently.

Each learner must submit their own independent response to the Component 3 task. Group responses with shared musical outcomes are not permitted; however, learners can accompany one another on their individual responses. Where this is the case, it is important that each learner plans ample time to rehearse and refine their own performances as well as accompaniments for other performers and/or recorded elements for production.

Where larger cohorts pose manageability, timing or resourcing issues around accompanying one another, teachers may consider the following:

- arrangements for fewer instrumental parts (duets, trios)
- production learners accompany performance learners (e.g. through the production of a looped sample that a performer could play along with).

N.B: It should be noted that collaboration as part of group work does not constitute collusion, e.g. learners may agree roles within ensembles etc

Preparatory work for Activity 1 (4 hours of informal supervision)

Learners must be informally supervised in the four scheduled hours provided by the centre to read and prepare their initial response to the music brief for Activity 1. Learners must work independently and must not be given guidance or feedback on the completion of the preparatory work. Centres should schedule all learners at the same time or informally supervise cohorts to ensure there is no opportunity for collusion. Learners may prepare notes to support the completion of Activity 1.

Learners' notes are restricted to:

- bullet points
- up to one side of A4 handwritten or word processed (if word processed, the font size must be 10 points minimum).

They may not include continuous prose.

Learners' notes should be retained securely by the centre in a clearly labelled digital folder between the preparatory work and the formal supervised session for Activity 1.

Activity 1: Initial response to the music brief (2 hours of formal supervision)

Learners must be formally supervised in the 2 hours scheduled by the centre.

Learners are to complete Activity 1 on a computer using the digital template.

Centres should schedule all learners at the same time or supervise cohorts to ensure there is no opportunity for collusion.

Teachers/tutors should note that:

- the prepared notes that learners completed in the preparatory work for Activity 1 must be issued to learners at the beginning of the session
- learners should be able to access a copy of the digital template for Activity 1. This will be available for secure download with the set task brief
- learners should not be given any direct guidance
- learners should not be given any support in writing or editing notes
- all work must be completed independently by the learner
- at the end of the 2 hours, in preparation for the final submission, the individual learner's response, on the template, must be saved as a PDF and stored securely by the teacher in a clearly labelled digital folder
- prepared notes from the preparatory work for Activity 1 do not need to be submitted to Pearson with the final outcomes but must be retained securely until after results have been issued.

Activity 2: Create a music product (16 hours of informal supervision)

Learners must be informally supervised in 16 hours scheduled by the centre for learners to experiment, develop and record musical material for the final submission.

Centres should schedule all learners at the same time or supervise cohorts to ensure there is no opportunity for collusion.

Teachers/tutors should note that:

- the prepared notes and digital templates that learners completed in Activity 1 must be issued to learners at the beginning of the session
- learners should not be given any direct guidance
- learners should not be given any support in writing or editing notes
- learners should generate individual evidence, e.g. in group work the individual evidence should be apparent
- final performances must be video recorded. At the beginning of video recordings, learners must identify themselves with their name and registration number. Others may be involved in a performance, but the assessed individual must make a singular, unique and continuous contribution to the performance. It is not possible that one performance can be used to assess more than one individual. The video recording must be one continuous shot without edits, in which the performer or all performers in the group are visible and audible. The video recording must be saved to a clearly labelled digital folder under direct supervision
- Digital Audio Workstation (DAW) projects must be audio recorded and exported to a clearly labelled digital folder under direct supervision and stored securely by the centre
- during Activity 2, learners must make one side of A4 notes with a maximum of six screenshots and supporting images on their individual contribution to the creative process, the development of the response, and strengths and areas for improvement in the creative process. This will support their response to Activity 3.

Learners' notes are restricted to:

- bullet points
- up to one side of A4 handwritten or digital (font size must be 10 point minimum), to support the completion of Activity 3.

They may not include continuous prose.

Learners' notes should be retained securely by the centre in a clearly labelled digital folder between Activity 2 and Activity 3.

Activity 3: Individual commentary on the creative process (1 hour of formal supervision)

Learners must be formally supervised in the 1 hour scheduled by the centre to prepare a digital commentary on strengths and weaknesses of the creative process and music product on a computer. Centres should schedule all learners at the same time or supervise cohorts to ensure there is no opportunity for collusion.

Teachers/tutors should note that:

- PDF files of the prepared notes and digital templates that learners completed in the preparatory work, Activity 1, must be issued to learners at the beginning of the session for reference
- final bounced/exported stereo tracks or video-recorded performances must be provided for reference. Editable audio or video files should not be accessible during this activity
- one side of A4 bullet-pointed notes and up to six supporting images and/or screenshots of development work to be included with the written response, prepared during Activity 2, should be given to the learner at the start of Activity 3
- learners should not be given any direct guidance
- learners are not permitted to have access to the internet during this supervised activity
- learners should not be given any support in writing or editing notes
- all work must be completed independently by the learner
- learners must save their work as a PDF to a clearly labelled digital folder under direct supervision.

Outcomes for submission

Three pieces of work must be submitted in a clearly labelled digital folder:

- Activity 1: a completed response template to the music brief, saved as a PDF.
- Activity 2: a video/audio recording of musical material.
- Activity 3: a commentary of the creative process, saved as a PDF.

Learner work must be clearly labelled with the learner's name, registration number and centre number.

A Learner Authentication and Record Form must also be submitted for each learner.

All submissions must be retained securely by the centre after submission and may be requested by Pearson if there is suspected malpractice.

Instructions for learners

Read the set activities carefully.

You should approach the activities through **one** of the following pathways:

- Creating and Performing
- Creating and Producing.

You must plan your time and submit all the required evidence at the end of each supervised assessment period.

You will be given more than one timetabled session to complete these tasks.

Your teacher/tutor may clarify the wording that appears in this task but cannot provide any guidance on completion of the task.

You must work independently throughout the supervised assessment period. Your work will be kept securely between sessions.

Outcomes for submission

You must submit **three** pieces of work in a clearly labelled digital folder provided by your teacher:

- Activity 1: an initial response to the music brief, saved as a PDF
- Activity 2: a video/audio recording of musical material
- Activity 3: a commentary on the way you adapted the music for the brief and how you applied your individual musical skills, knowledge and techniques to create your music product, saved as a PDF.

Your work must be clearly labelled with your name, registration number and centre number.

You must complete a Learner Authentication and Record Form.

Commercial music brief

A major music review website called Earbug Online is holding a music contest called 'Fresh Ears'. The contest aims to gives its audience a chance to hear fresh new versions of well-known pieces by inviting musicians to submit work. Beyond cover versions in a different style, the website wants to hear significant reinterpretations of the piece they've selected. Audiences will vote for their favourite new interpretation of each piece, and an album will be released with the winners for each track. Submissions should be selected form the list below using on of the given styles and should be a minimum if one minute and thirty seconds long.

You should select **one** of the following musical styles:

1. Rock and roll
2. Jazz
3. EDM
4. Synth Pop.

Earbug Online has provided the following list of pieces for contestants to choose from. They would like to hear creations which are in a style different from the original and which show a real knowledge of the styles and techniques belonging to the chosen genre.

- Bee Gees – Stayin' Alive
- Europe – The Final Countdown
- Big Mama Thornton – Hound Dog
- Trad. South African – Maliswe
- Hans Zimmer – Dunkirk (theme song)
- Joe Zawinul (Weather Report) – Birdland
- Kraftwerk – Numbers
- Shostakovich – Jazz Suite No 2: Waltz 2
- Sia – The Greatest
- Nina Simone – Feeling Good

The genre that you choose must be different from the genre of the original piece. For this set task, the following combinations are forbidden:

Jazz and *Birdland* – Joe Zawinul (Weather Report)
Rock and *Roll and Hound Dog* – Big Mama Thornton

Set task

You must complete **one** of the following tasks.

Either

Creating and performing

Select **one style** and **one piece of music** from the lists provided. The style and piece of music you choose should not match (e.g. jazz and Birdland).

Using your knowledge of genres, styles, musical features and stylistic techniques, create a new interpretation of the piece to fit the style of your chosen genre.

You **could** consider changing the following to create your own interpretation:

- structure
- tempo
- tonality
- time signature
- instrumentation
- playing/vocal techniques
- effects.

You may create entirely new elements of your own to integrate into your interpretation of the piece, however the original piece you have chosen must be recognisable within the final outcome.

You will need to submit a video recording of your interpretation of your chosen piece, which will showcase your individual creative and technical musical skills. The video recording must be one continuous shot, without edits, in which the performer or all performers are visible and identifiable.

The music can be performed as a solo or as part of a group, but the ideas for the new piece must be your own. The piece of music should last a minimum of one minute thirty seconds.

Or

Creating and producing

Select **one genre** and **one piece of music** from the lists provided. The genre and piece of music you choose should not match (e.g. synth pop and Kraftwerk).

Using your knowledge of genres, styles, musical features and stylistic techniques, create a new interpretation of the piece to fit the style of your chosen genre.

You **could** consider the following to create your own interpretation:

- changes in structure
- changes in tempo
- various editing techniques
- effects and processing
- audio recording techniques
- microphone techniques.

You may create entirely new elements of your own to integrate into your interpretation of the piece, however the original piece you have chosen must be recognisable within the final outcome.

You will need to submit an audio recording of a DAW project of your interpretation of your chosen piece, which will showcase your individual creative and technical musical skills.

You may use other musicians to play parts of your response, but the ideas for the new piece must be your own. The piece of music should last a minimum of one minute thirty seconds.

You must complete ALL activities in the set task.

Preparatory work for Activity 1

This is an individual task, which must be completed in 4 hours of informal supervision.

You should prepare notes and resources, such as vocal stems to support your initial response to the music brief for Activity 1. Your notes can be a maximum of one side of A4 paper. They must be in hard copy and can be handwritten or word processed. If word processed, the font size must be 10 points minimum.

Activity 1: Initial response to the music brief

Activity 1

This is an individual task, which must be completed in 2 hours of formal supervision.

Using the page of A4 bullet-pointed notes you created in your preparatory work for Activity 1, you need to write your response to the music brief on the digital template provided.

You will be assessed on:

- your proposal in response to the music brief
- how your proposed response addresses the aims of the brief
- your consideration of how musical elements, genres, styles and playing/producing techniques will be used
- your consideration of the resources and skills development needed to produce a final piece of music. (N.B. Your plans do not have to be finalised in terms of using people and resources, but you will need to acknowledge what you will need in terms of other musicians, space, resources etc.)

In preparation for the final submission, save your work as a PDF in a clearly labelled digital folder with the resources sourced in preparation for the task.

You will need to submit:

- the completed template of your response to the music brief, saved as a PDF.

(Total for Activity 1 = 8 marks)

Activity 1: Initial response to the music brief

You must outline:

- what you plan to do in response to the brief
- how your proposed response will address the aims of the brief
- how you will use musical elements, genres, styles and playing or producing techniques to reinterpret your chosen piece
- your consideration of the resources needed to produce the final piece of music (time, materials, space, etc.).

(Total for Activity 1 = 8 marks)

Activity 2: Create a music product

This part of the set task must be completed in 16 hours under informal supervision.

To help you complete this task, you will be given access to your digital folder from Activity 1.

You must experiment with, develop and record or produce a music product that clearly communicates your response to the music brief.

During this activity, you should make one side of A4 notes with a maximum of six screenshots and supporting images documenting the creative process, the development of the response, and strengths and areas for improvement. These notes will be used to support your response to Activity 3.

You will be assessed on the following:

(a) **Your creative interpretation of the music in response to the brief**

- How well your music product addresses the creative aims of the music brief.
- The musical skills shown in your interpretation (musical elements and awareness of stylistic characteristics).

(16)

(b) **The musical skills in the final music product**

- The development and use of musical skills and techniques you have applied within the music product.
- The accuracy and technique shown in the performance (performers).
- Your technical recording and production ability, including use of software, editing and effects (producers).
- Your use of musical expression.
- The consistency of the final performance/music product.

(20)

(c) **How you have met the requirements of the music brief**

- The quality of the presentation of your music product.
- How well your music product meets the technical requirements of the music brief (choices from brief options, timing and format).

(8)

You will need to submit:

For creating and performing

- a video recording of your performance. It must be one continuous shot without edits, in which performer/s are visible and audible. At the beginning of video recordings of group performances, you must identify yourself with your name and registration number

For creating and producing:

- a mixed stereo digital audio file from a DAW project. The file name must include your name and learner registration number.

(Total for Activity 2 = 44 marks)

Activity 3: Individual commentary on the creative process

This part of the set task must be completed in 1 hour of formal supervision.

You must write a commentary highlighting the strengths and areas of improvement for your final music product.

To help you complete this task, you will be given access to a copy of your digital folder from Activities 1 and 2 for reference, including:

- your notes from Activities 1 and 2
- your response to the music brief
- media materials including videos/audio recordings and up to six screenshots and/or images.

You will be assessed on the following:

- your explanation of how you developed your response through the creative process
- your explanation of how you used musical elements, genres, styles and playing or producing techniques to reinterpret your chosen piece
- your explanation of strengths and areas for improvement of the final product.

You must submit a commentary written on A4 paper, which must include:

- a minimum of 300 words of written text
- relevant screenshots and/or images of development work that you captured during Activity 2. Save your final submission as a PDF in a clearly labelled digital folder.

(Total for Activity 3 = 8 marks)

TOTAL FOR PAPER = 60 MARKS

Component 3: Responding to a Music Brief

General marking guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme, not according to their perception of where the grade boundaries may lie.
- All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Specific marking guidance

The marking grids have been designed to assess learner work holistically. Rows within the grids identify the assessment focus/outcome being targeted. When using a marking grid, the 'best fit' approach should be used.

- Examiners should first make a holistic judgement on which band most closely matches the learner response and place it within that band.
- The mark awarded within the band will be decided based on the quality of the response in relation to the assessment focus/outcome and will be modified according to how securely all bullet points are displayed at that band.
- Marks will be awarded towards the top or bottom of that band depending on how the learner has evidenced each of the descriptor bullet points

Activity 1: Initial response to the music brief				
0 marks	**1–2 marks**	**3–4 marks**	**5–6 marks**	**7–8 marks**
No rewardable material	• Limited planning which outlines superficial choices in how to respond to the brief. • Limited consideration of how musical material can address the aims and requirements of the brief • Limited consideration of how musical elements, styles and playing/producing techniques will be used. • Limited consideration of the resources and skills development needed.	• Adequate planning which outlines choices which respond to some elements of the brief . • Some consideration of how creative choices will address the aims and requirements of the brief. • Some consideration of how appropriate musical elements, styles and playing/producing techniques will be used. • Some consideration of the basic resources needed with some reference to adequate skills development.	• Competent planning which takes a considered approach to how to respond to the brief. • Informed and competent explanation of how the proposed musical material will address most of the aims and requirements of the brief. • Competent consideration of how musical elements, styles and playing/producing techniques which are relevant to the brief will be used. • Consideration of most of the resources and skills development needed, with reference to strengths and weaknesses.	• Detailed planning which contains a thoughtful and considered approach in how to respond to the brief. • Detailed explanation with relevant examples of how the proposed musical material will successfully address almost all the aims and requirements of the brief. • Detailed consideration of how relevant musical elements and specific styles and playing/producing techniques will be thoughtfully used to respond to the brief • Detailed consideration of almost all of the resources needed with due consideration of barriers and opportunities linked to an insightful evaluation of the skills development needed.

Activity 2(a): Create a music product – the musical skill shown in the creative interpretation				
0 marks	**1–4 marks**	**5–8 marks**	**9–12 marks**	**13–16 marks**
No rewardable material	• The interpretation tentatively addresses the creative and stylistic aims of the music brief. • The interpretation demonstrates a limited and sometimes inaccurate use of musical elements. • The interpretation demonstrates a limited awareness of characteristics of musical style.	• The interpretation adequately addresses some of the creative aims of the music brief. • The interpretation demonstrates an adequate but inconsistent use of musical elements throughout. • The interpretation demonstrates the basic characteristics of musical style which are adequately demonstrated in most of the piece.	• The interpretation effectively addresses most of the creative aims of the music brief by making creative choices appropriate to musical style. • The interpretation demonstrates consistently accurate use of musical elements throughout which are deployed appropriately. • The interpretation contains musical characteristics which make it recognisable as being in a musical style. These key features are demonstrated competently.	• The interpretation perceptively addresses almost all of the creative aims of the music brief by making thoughtful creative choices informed by musical style. • The interpretation demonstrates an assured use of musical elements throughout which are manipulated to achieve a desired effect. • The interpretation is assured in demonstrating the idiomatic characteristics of musical style in an outcome which is successful and creative.

For Activity 2(b), the relevant marking grid for the product produced should be used.

Activity 2(b): Create a music product – creating and performing – the technical musical skill in the final music product				
0 marks	**1–5 marks**	**6–10 marks**	**11–15 marks**	**16–20 marks**
No rewardable material	• The performance demonstrates limited accuracy and technical ability throughout. • The performance demonstrates limited use of musical expression. • The final performance has major inconsistencies that detract from the overall quality of the outcome.	• The performance demonstrates adequate accuracy and technique throughout with some errors. • The performance demonstrates occasional use of appropriate musical expression. • The final performance has minor inconsistencies that have some impact on the overall quality of the outcome.	• The performance demonstrates competent accuracy and some stylistically appropriate techniques with minor errors. • The performance demonstrates consistent use of competent musical expression. • The final performance is generally consistent, with no negative impact on the overall quality of the outcome.	• The performance demonstrates assured, confident and stylistically accurate techniques throughout, with no significant errors. • The performance demonstrates an assured use of musical expression which adds to the success of the performance. • The final performance is consistent throughout, which enhances the overall quality of the outcome.

Activity 2(b): Create a music product – creating and producing – the technical musical skill in the final music product				
0 marks	**1–5 marks**	**6–10 marks**	**11–15 marks**	**16–20 marks**
No rewardable material	• The product demonstrates limited technical recording and production ability (including use of software, editing and effects). • The product demonstrates limited use of musical expression. • The final music product has major inconsistencies that detract from the overall quality of the outcome.	• The product demonstrates adequate technical recording and production ability (including use of software, editing and effects) with some errors. • The product demonstrates occasional use of appropriate musical expression. • The final music product has minor inconsistencies that have some impact on the overall quality of the outcome.	• The product demonstrates competent and stylistically appropriate technical recording and production ability (including use of software, editing and effects) with minor errors. • The product demonstrates consistent use of competent musical expression. • The final music product is generally consistent, with no negative impact on the overall quality of the outcome.	• The product demonstrates assured, confident and stylistically accurate technical recording and production ability (including use of software, editing and effects) throughout, with almost no errors. • The product demonstrates an assured use of musical expression which adds to the success of the final outcome. • The final music product is consistent throughout, which enhances the overall quality of the outcome.

Activity 2(c): Create a music product – presentation and meeting technical requirements				
0 marks	**1–2 marks**	**3–4 marks**	**5–6 marks**	**7–8 marks**
No rewardable material	• The quality of the presentation of the musical product is generally inconsistent and unclear. • The final music product tentatively meets the technical requirements of the brief.	• The quality of the presentation of the musical product is adequate but with minor inconsistencies. • The final music product partially meets the technical requirements of the brief.	• The quality of the presentation of the musical product is generally clear and consistent. • The final music product meets many of the technical requirements of the brief.	• The quality of the presentation of the musical product is clear and effective throughout. • The final music product meets the technical requirements of the brief.

Activity 3: Individual commentary on the creative process				
0 marks	**1–2 marks**	**3–4 marks**	**5–6 marks**	**7–8 marks**
No rewardable material	• Limited account of how the music was developed through the creative process. • Limited identification of musical elements, styles and techniques which were used to reinterpret the piece. • Limited identification of the strengths and areas for improvement of the final product.	• Adequate narrative-driven account of how the music was developed through the creative process with some reference to decision making. • Adequate explanation of how musical elements, styles and techniques were modified to reinterpret the piece. • Adequate description of the general strengths and areas for improvement of the final product.	• Competent explanation of how and why the music was developed through the creative process with clear reference to the decision making process. • Competent explanation of how and why musical elements, styles and techniques were modified to reinterpret the piece. • Competent explanation of the strengths and areas for improvement of the final product with reference to examples.	• Thorough and detailed evaluation of how the music was developed through the creative process including reference to what would have happened if other choices had been made. • Thorough and detailed evaluation of how musical elements, styles and techniques were manipulated to reinterpret the piece and what would have happened if other choices had been made. • Thorough and detailed evaluation of the strengths and areas for improvement of the final product with insightful references to specific examples.

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